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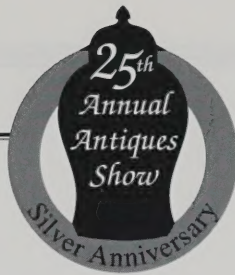
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Regular Show Hours

Saturday, November 29, 1997 10 a.m. to 5 p.m.

Sunday, November 30, 1997 12 noon to 5 p.m.

Peabody Essex Museum
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SPECIAL EVENTS:

Lecture by C. Hugh Hildesley, Executive Vice President of Sotheby's:
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Bartlett Gallery
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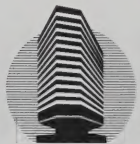
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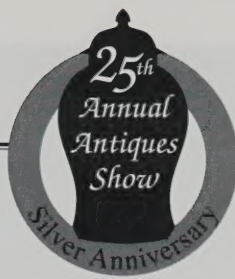


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Foreword

Welcome to the 25th Annual Antiques Show at the Peabody Essex Museum! It is a great pleasure to mark this important anniversary for such a popular event. This year's Silver Anniversary show is a tribute to members, friends and supporters whose hard work and dedication during the past 25 years have made the Annual Antiques Show one of the Museum's best-known and well-loved traditions.

On behalf of the Trustees and staff, I want to thank the numerous volunteers who make this weekend so successful. We are particularly grateful to Jilda Barker, Chair of the event, and Richard Wheatland II, Honorary Chair.

Thank you for your support. Enjoy the show!

Dan L. Monroe
Executive Director

Cover: Detail of Coffeepot (1759-60) by Arthur Annesley of London.
American Decorative Arts Collection
Peabody Essex Museum

Photo: Peabody Essex Museum, Mark Sexton/Jeffrey Dykes





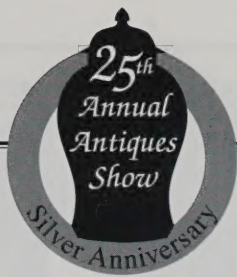
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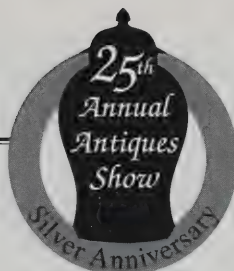
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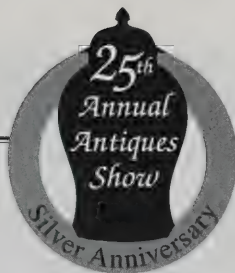
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Italianate residence, circa 1855, features 14 beautifully proportioned rooms on three floors and a broad rear deck dressed with a canopy of wisteria and overlooking a large back yard, superbly landscaped, with a fountain. High ceilings, bay windows, fireplaces, hardwood floors, and an elegant central stair give the house all the hallmarks of a remarkable period piece.

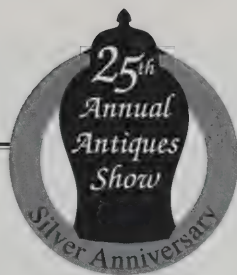
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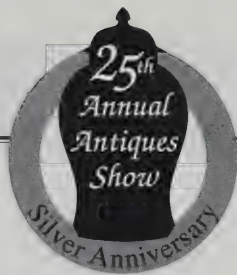
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Honorary Chairperson Richard Wheatland II

The Peabody Essex Museum Annual Antiques Show Committee is delighted to have Richard Wheatland II as the honorary chair of this year's show.



Very few people can claim to have attended all of the past Annual Antiques Shows, but Dick Wheatland is one of them. He is a man of exceptional dedication, kindness and generosity, whose efforts on behalf of the Peabody Essex Museum are too numerous to mention. He began his service as trustee of the former Peabody Museum in 1972, becoming President in 1983, a post he held until 1992. At that time he was elected Chairman of the Board of Trustees and Overseers of the Peabody Essex Museum, the position he holds today.

Dick Wheatland also works tirelessly for museums nationwide, as a founder and board member of the Museum Trustees Association.

An avid sailor, he has a particular fondness for the works of Anton Roux. He lives in Boston with his wife Cynthia and their dog, Molly.

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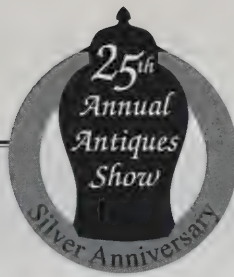
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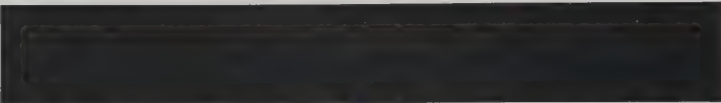


Acknowledgments

On behalf of the Committee, as we celebrate our 25th Silver Anniversary year, I wish to acknowledge, with special gratitude, the many diverse efforts of those people involved in the production of this year's event:

- Our Corporate Sponsors for their very generous support.
- All of our individual silver anniversary sponsors, benefactors, patrons and friends for their generous contributions.
- Wendell Garrett, Dr. H. A. Crosby Forbes and Dean Lahikainen for their interesting and informative articles. Thanks as well to Will LaMoy for his expert editing job.
- C. Hugh Hildesley for his entertaining talk on "Quest for Quality."
- The dealers, many of whom have been with the show for almost 25 years, who enhance the holiday weekend.
- The catalog advertisers for their ongoing interest in the show.
- The newspapers, radio, and television for continued support of public awareness of the museum presence on the North Shore, our wonderfully diverse educational opportunities and the show itself.
- Stacey DiCrocce, Rosemarie Bottomley and Jenifer McDougall for adeptly planning a very glittery and fun 25th Preview Party celebration.
- All restaurants and caterers who generously donated food to the Preview Party.
- Missy Kasnet for her renowned floral arrangements.
- Gina Beinecke for her artistic photography.
- All the volunteers and staff who gave both time and energy to the Show. Particular thanks to the Membership and Development office, especially Irene Curran and Deborah Wetmore for their knowledgeable and cheerful input. Thanks also to the Maintenance and Security departments for ensuring a safe and accessible site.
- Capital Offset of Concord, NH for their beautiful and expertly produced catalog.
- Chris Vining, our indefatigable Show Manager for 25 years!
- And, in appreciation, to the Committee, a solid group of talented and professional individuals who volunteered behind the scenes to plan and organize not only last year's show but this wonderful 25th anniversary event. They have elevated the importance of long-term involvement at the Museum, particularly as we expand and grow. It is a pleasure to thank them in this very public way.
- In addition, to Museum Liaison Anne Emmons Barton, for her outstanding ability to balance the efforts of the committee and needs of the museum. And lastly, I am most grateful to Richard Wheatland, Honorary Chair, and the Board of Trustees and Overseers for their support of this committee and annual event.

Respectfully submitted,
Jilda Barker



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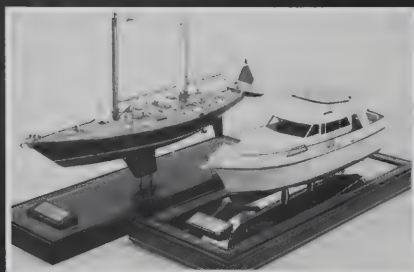
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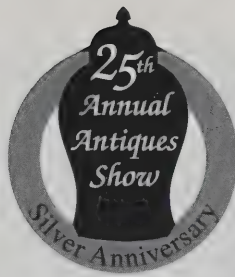
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“The Ties that Bind”: The Augustan Age of the American Arts

By Wendell Garrett
Senior Vice President, Sotheby's

The discovery of America—the fourth continent—five centuries ago was largely responsible for the popular idea that each continent possessed its own characteristics. In the hierarchy of continents, America occupied the lowest place. The last to have been discovered, it was also, some thought, the last continent to have been erratically created—“that unripe side of the earth”—as John Donne called it. But the coin had another side, and that was the utopian promise that America, since its discovery, has held out to Europe. As millennial hopes fired the imagination of eighteenth-century man, America appeared on the horizon as an alluring prospect dazzling the imagination of the discontented, the aggrieved, and the dreamers. Through an easy process of wish fulfillment by transference, European commentators discovered that American descendants of European settlers in this blessed land possessed the simplicity, the dignity, and the physical perfection, as well as the tolerance, justice, and liberty of the noble Indian himself. Indeed, in the alchemy of their faith, high-minded Europeans made the astounding discovery that the American Indians of the present resembled the pagan heroes of classical antiquity. Actually, it was not so much the reality of America as their idealized image of it that these European liberals peopled with noble savages, public-spirited republicans, and figures from Plutarch.

The Revolution reversed Americans' loyalty to the king of England with astonishing abruptness. As John Adams put it, “The radical change in the principles, opinions, sentiments, and affections of the people was the real American Revolution.” Yet the rejection of Britain was tempered by ambivalence, and it may be that this selective attitude toward the colonial past helps to explain the differences between American and English arts in general, and the uniqueness of American architecture and furniture in particular.

Independence gave legitimacy and strength to the fact of American nationality; at the same time, it led to an internal growth that strengthened a sense of regionalism. What was needed was a workable balance between the forces of nationalism and sectionalism, those “two opposite tendencies” in American life, as Alexis de Tocqueville called them, that are “like two



Portrait of Eunice Brown Fitch by Joseph Blackburn (ca. 1760).

distinct currents flowing in contrary directions in the same channel.” Benjamin Franklin was acutely aware that there were marked differences between the American colonies, and he pointed out that each colony had “peculiar expressions, familiar to its own people, but strange and unintelligible to others.”



Apotheosis: Sacred to the Memory of Washington (1799).

Ultimately, it was the relentless mobility of Americans that abolished regionalism in our arts and architecture. As Alexander Mackay observed, “moving” not only toward the western frontier but towards the towns and cities, from farm to farm, from state to state, and from home to home, had a deep significance for Americans and affected our language, our laws, our economy, our landscape, our homes, our way of life, and our entire society. “Westward the course of empire takes its way,” declared Bishop Berkeley. “They play at leap frog with their lands,” confessed a startled colonial observer. A better understanding of the conflict between the instability of our shifting population and our belief in a permanent home helps to explain the contradictions between the national and regional characteristics of our arts. The American has tried to reconcile these contradictory tendencies by making the best of both worlds: he opens the doors of his nation to “the disinherited, the dispossessed,” as Stephen Vincent Benet so eloquently reminded us—and closes the doors of his home, an orderly and secure place in a rapidly changing world.

After American independence was achieved, a fierce debate raged over cultural nationalism. Soaring expectations for the future of America and a confident feeling of the national potential soon clashed with a pervasive sense of cultural inferiority. “Before the Revolution,” Jedidiah Morse maintained in the preface to his *American Universal Geography* (1793), “Americans seldom pretended to write or to think for themselves.

We humbly received from Great Britain our laws, our manners, our books, and our modes of thinking; and our youth were educated as the subjects of the British king, rather than as the citizens of a free and independent republic.” Year after year as Americans vaunted their country’s superiority over a decadent Europe and made extravagant claims that our writers were even capable of composing an epic equal to *The Aeneid*, scribbling foreign travelers and some high-toned Federalists observed that money-grubbing materialism, factious egalitarianism, “vile cupidity,” and stern utilitarianism rendered Americans incapable of appreciating or promoting the “agreeable” arts.

Yet, because of their great belief in the nation, speakers called for American ways of writing and painting, and of educating the young that would match the political nationalism of James Madison, the economic nationalism of Alexander Hamilton, and the legal nationalism of John Marshall. “Americans must be as independent in literature as she is in politics—as famous for arts as for arms,” the ardent Federalist Noah Webster announced in his famous blue-backed speller. Magazines like the *North American Review* were founded “to foster American genius, and, by independent criticism, instruct and guide the public taste.” In “The American Scholar,” Emerson exhorted his fellow Americans to literary independence and appealed to the youth of the nation “to obey your heart, and be the nobility of this land.”

After American independence was achieved, a fierce debate raged over cultural nationalism.

However, even the most ardent nationalist had to admit that America was too new, too raw, and too poor to be able to train, teach, or afford writers and artists working in anything like the style achieved in the Old World. The absence of a long cultural tradition, the lack of patronage, the indifference of the Federal government, and the neglect of classical learning relegated America to the backwaters of European artistic and literary achievement. Joseph Dennie, the editor of the *Port Folio*, devoted parts of three issues in 1807 to an “Examination of the causes that have retarded the

progress of literature in the United States.” He ascribed its poor showing to commercialism and avarice: “To imagine that a refined and classical style of writing will be encouraged is as absurd as a thief to break into a Log House in the expectation of stealing Silver Tankards.”

Full of rage and faith, American orators on the Fourth of July have invariably joined lament and celebration in reaffirming America’s sacred mission. From John Winthrop’s cosmic vision of the Puritan wilderness outpost as “a Citty upon a Hill” down to Lincoln’s invocation of his dream of America as the “last, best hope of earth” when he summoned God’s New Israel to the “irrepressible conflict,” there has been something boundless and unprecedented, providential and prophetic, in the republic’s destiny. Independence gave new status to the theory of America as the elect nation, the redeemer nation, the happy empire of perfect wisdom and moral virtue. “Here Paradise anew shall flourish,” bellowed the poet Philip Freneau in an early statement of the myth of American innocence, and men “shall live in a constant summer.” Yet, from the beginning, there was an urgent sense of the risk and precariousness of this “errand into the wilderness,”

history of Europe.” The New World was not what it appeared to be in the vivid descriptions written in the colonial period. During the eighteenth century, unrealistic expectations eroded into bitter disillusionment in the way Europeans perceived America, and, as a consequence, this hapless continent came under malicious attack by a group of waspish European propagandists. In the heated debate, the newness of the New World denoted to European sensibility not so much innocence and purity as backwardness and savagery. The Founding Fathers were both indignant

The furniture of this Augustan
era is almost uniformly of
an elegance of design never
achieved before or since.

about and acutely sensitive to the proposition that America was inferior or a mistake—hence the creation of our national rituals and holidays given to skyrocketing oratory, spread-eagle speeches, flag-waving provincialism, and spirited patriotic parades.

Yet, amid pervasive doubts that this bold experiment could create an indigenous culture, “inordinate nationalistic pride,” as one French visitor called it, prevailed to an astonishing degree. Freneau and Brackenridge in their 1772 commencement poem entitled “The Rising Glory of America” subscribed to the translation theme—that the seat of culture was constantly moving westward—and they envisioned America as “a new Jerusalem sent down from heaven” where “Myriads of saint . . . shall live and reign on earth a thousand years, Thence call millennium.” The houses and furniture that survive confirm the existence of elegance and fashionable aristocracy in the colonial period. Marriage and death afforded special opportunities for ostentation. Weddings were celebrated with hearty eating and heavy drinking that sometimes extended over several days. Funerals were observed with the display of the hatchment showing the family coat of arms as well as the customary giving of mourning gloves, scarves, and gold rings as souvenirs by the bereaved family—again to an accompaniment of generous libations. The Reverend Hugh Jones in *The Present State of Virginia* of 1724 observed the provincial imitation of English country life by Virginia planters: “The habits, life, customs, occupations, etc.,



Embroidered coat of arms of the Fisk family (ca. 1780). This was worked by Lydia Phippen, wife of Major General John Fisk.

an intense conviction of the improbability of the undertaking that haunted the American imagination and became a persistent theme in American speeches and sermons. “The existence of America,” wrote C. S. Lewis in his survey of sixteenth-century English literature, “was one of the greatest disappointments in the



A North-East View of the Great Town of Boston
 1. Fort Hill. 2. South Battery. 3. Long wharf. 4. New South Meeting house. 5. the Old South. 6. The Town House. 7. the Old Meeting house. 8. Kings Chappel.
 9. Fanewils house. 10. Brattle Street Church. 11. Old North. 12. Bacon hill. 13. New North Brick. 14. New North. 15. Christ Church. 16. Cap Greenough house. 17. Mr. Ruck house. 18. N. Battery.

A North-East View of the Great Town of Boston (1723).

of the Virginians are much the same as about London, which they esteem their home." William Eddis, after a few years in Annapolis, wrote in 1771 that he was "almost inclined to believe," that a new mode spread more rapidly among "polished and affluent" Americans than among "many opulent" Londoners. The author of *American Husbandry*, surveying the New England scene in 1775, reported that, although social demarcations were less conspicuous than abroad, "gentlemen's houses appear everywhere" and that on "many considerable land estates . . . the owners live much in the style of country gentlemen in England."

The eighteenth century was a golden age for English-speaking American culture. The furniture of this Augustan era is almost uniformly of an elegance of design never achieved before or since. "Embellishments," as Franklin called them, were replacing mere comfort in the homes of the rich; comfort was supplanting privation in the houses of the not-so-rich. Yeoman farmers, urban craftsmen, merchants, and planters were building a prosperous

and productive society. In constructing houses, planning gardens, and carving furniture, these accomplished amateurs followed the latest pattern books from England. In all those books, design was controlled by the same preoccupation with order and proportion that runs through much of the painting, literature, and music of the time. A new society, graceful and cultivated, following the model of western European culture, was being firmly established along the North American wilderness as the frontier of the forests and Indians was pushed westward. Paradoxically, Europe's colonizing of the New World was doomed by its success: America had been peopled by the most enterprising of Europeans who could innovate at will thanks to the country's isolation. In the act of flourishing, the English colonies were ceasing to be European. The extremes of idealism and despair, of conviction and ambivalence, are all represented in the thinking of these shapers of American culture: but even in the diversity of their moods and the pluralism of their ethnic backgrounds, they shared the belief that a new day in human history had dawned.



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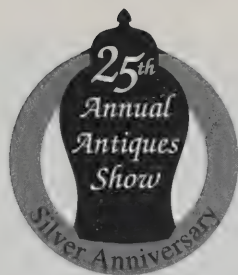
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Asian Export Silver at the Peabody Essex Museum

By Dr. H. A. Crosby Forbes
Curator Emeritus of Asian Export Art

A sampling of the Peabody Essex Museum's Asian export silver seems an appropriate way to mark the twenty-fifth anniversary of our antiques show—a valued and cherished institution in itself. The museum's Asian export silver holdings consist of approximately one thousand objects made in China, Southeast Asia (principally India), and Japan for the use of Westerners. Happily, many of these objects came into the museum with their provenance intact, which adds much to their interest.

Chinese Export Silver

Chinese export silver objects form the largest group in the silver collection and range in date from the late seventeenth to the early twentieth century. A splendid example to discuss is a round neoclassical bowl with a molded pedestal foot—the work of Tuhopp, the earliest Chinese export silversmith identified by name. Silver by Tuhopp was invoiced as among the private trade objects Captain John Green brought from Canton in the *Empress of China* in 1786. Its convex fluted form, decorated with lion masks and ring handles, is believed to be unique in Chinese export silver (figure 1).

In 1838, John Robinson, who later would become the director of the Peabody Museum of Salem (one of the institutional forerunners of the Peabody Essex Museum), contracted with the Canton silversmith Keecheong for a late Empire-style tea service of massive weight consisting of “2 teapots, 1 sugar pot, 1 milkpot.” An inscription engraved on the bottom of each piece reads “John Robinson carried silver dollars to Canton, China from which this Tea Service was made” (figure 2).

The service, together with the framed contract between Robinson and Keecheong, was given to the museum in 1990 by Sarah Bigelow Wheatland Richards, a direct descendant of John Robinson.

Written in both English and Chinese and signed by both parties, it states that the service will “be made of silver of the same fineness as Spanish dollars, and . . . [if] there should be any difference [the silver-smiths] promise to pay double the amount of such difference.” Two non-Chinese pieces—a hot water kettle and a coffeepot, ordered at a later date to complete the service—were also part of this generous gift.



Figure 1. Bowl (China, ca. 1785). Height, 5" (12.7 cm). E75057.

Indian and Anglo-Indian Silver

Silverware made for British and other European residents in the three presidencies of Calcutta, Madras, and Bombay forms the second largest grouping in the collection. Although the Asian export art holdings contain a number of magnificent articles made by native Indian artisans for Europeans, these are invariably unsigned and unmarked. They



Figure 2. Tea set (China, ca. 1838). Height, 17.6 cm. E82873.

will thus remain something of a mystery until research by Indian scholars helps us to understand how these fine objects were manufactured and marketed. Thanks to the pioneering work of the British author Wynard R. T. Wilkinson, however, much is now known about the Anglo-Indian silver produced by British craftsmen who founded firms in all three presidencies in the late eighteenth century. Indian artisans, of course, worked in these companies as well.

Two highly important examples of Anglo-Indian silver were recently purchased for the collections with funds donated anonymously. The first, a monumental oblong inkstand bearing the name of Hamilton and Company, the premier Calcutta silversmiths, was commissioned as a presentation piece to mark the retirement of the Reverend Doctor William Hodge Mill (1792–1853). A well-known specialist in Sanskrit and Arabic languages, Mill served as the first principal



Figure 3. Inkstand (India, ca. 1832). Length, 42.8 cm. E85048.



Figure 4. Ewer or *askos* (India, ca. 1837). Height, 9 $\frac{5}{8}$ " (24.5 cm). E83557.

of Bishop's College at Howrah, India, between 1820 and 1837. After this appointment, he returned to England.

The inkstand, completed about 1832, is an outstanding early example of Gothic Revival design complemented by appropriate ecclesiastical symbols.

The museum's Asian export silver holdings consist of approximately one thousand objects made in China, Southeast Asia (principally India), and Japan for the use of Westerners.

Engraved on one side are Mill's family coat of arms surmounted by a view of the college and a dedicatory Latin inscription. On the other side are engraved the

names of the twenty-one donors, all of them his former students. Two pierced octagonal inkwells and a central wafer box, all with silver-trimmed lead glass liners, are each topped by a cross pattée quadrate (figure 3).

The Anglo-Indian silver wine ewer, also acquired with funds donated anonymously, was made by the leading Madras silversmiths, George Gordon and Company (figure 4). Its form, known as an *askos*, is derived from the traditional Greek goat wineskin in use since Homeric times. Owning an *askos* became something of a fashionable political statement at the time of the Greek war for independence, when it was produced in silver-mounted glass and gilt bronze as well as silver. An engraved inscription on the foot helps to date the piece. This indicates that it was the gift of John Lord Elphinstone (1807–60) as governor of Madras (1837–42) to his surgeon, T. Moore Lane (1797–1844).

Japanese Export Silver

The Japanese export metalware collection, although comparatively weak in silver objects from the



Figure 5. Vase (Japan, ca. 1913). Height, 13 $\frac{1}{8}$ " (33 cm). E80352.

Tokugawa and Edo periods (1600–1868), contains a number of important silver objects from the Meiji period (1868–1912). One of the most impressive of these is a tall vase decorated with naturalistic repoussé chrysanthemums against a fine hammered ground. Applied Japanese silver characters form a legend reading “Tokyo American Embassy.” Directly below this, also in silver, is a facsimile of the Great Seal of the United States. The bottom bears the marks “Samurai Shokai / Yokohama / Sterling.” The vase is said to have been a gift from the embassy staff to the United States ambassador to Japan during 1912 and 1913, Lars Anderson (1866–1937) of Brookline, Massachusetts, and Washington, D.C., on his departure from Tokyo (figure 5).

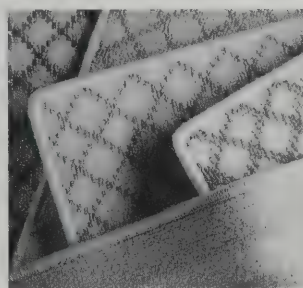
One of the most delightful Japanese export pieces in the collection is a bowl given to the museum in

1975 by Mr. and Mrs. Daniel Blake with repoussé decoration of irises growing at the edge of a pool. The silversmith seems to place the viewer at eye level with the luxuriant leaves and blossoms as if he were actually standing in the pool and looking toward the water’s edge. At the base of the bowl, repoussé eddies gently blend into the plain foot that in turn suggests the quiet sub-surface of the water. The large iris blooms are cast, chased, and applied in high relief—a surprisingly bold touch. A plain silver interior “skin,” soldered at the rim, provides a smooth inner surface while giving strength and weight to the piece (figure 6).

Asian export silver remains one of the last areas of the export decorative arts to be fully explored. As gaps in these collections continue to be filled, the creativity of artisans in this field becomes ever more apparent.



Figure 6. Bowl (Japan, 1868–1912). Diameter, 6" (15.3 cm). E53013.



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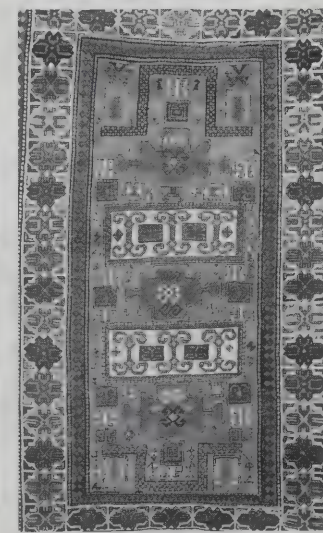
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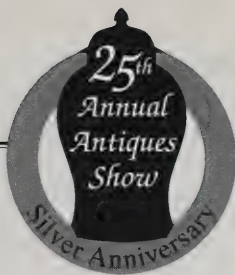
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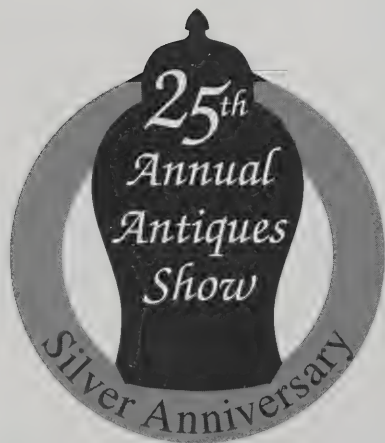
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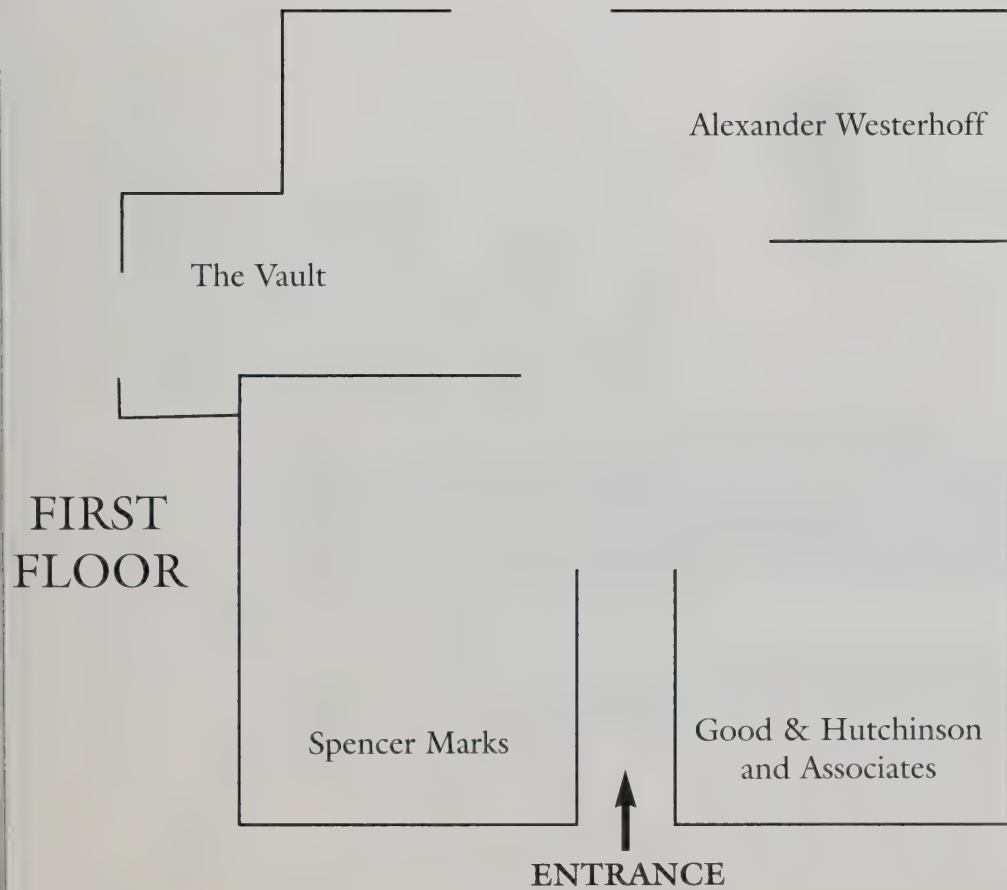
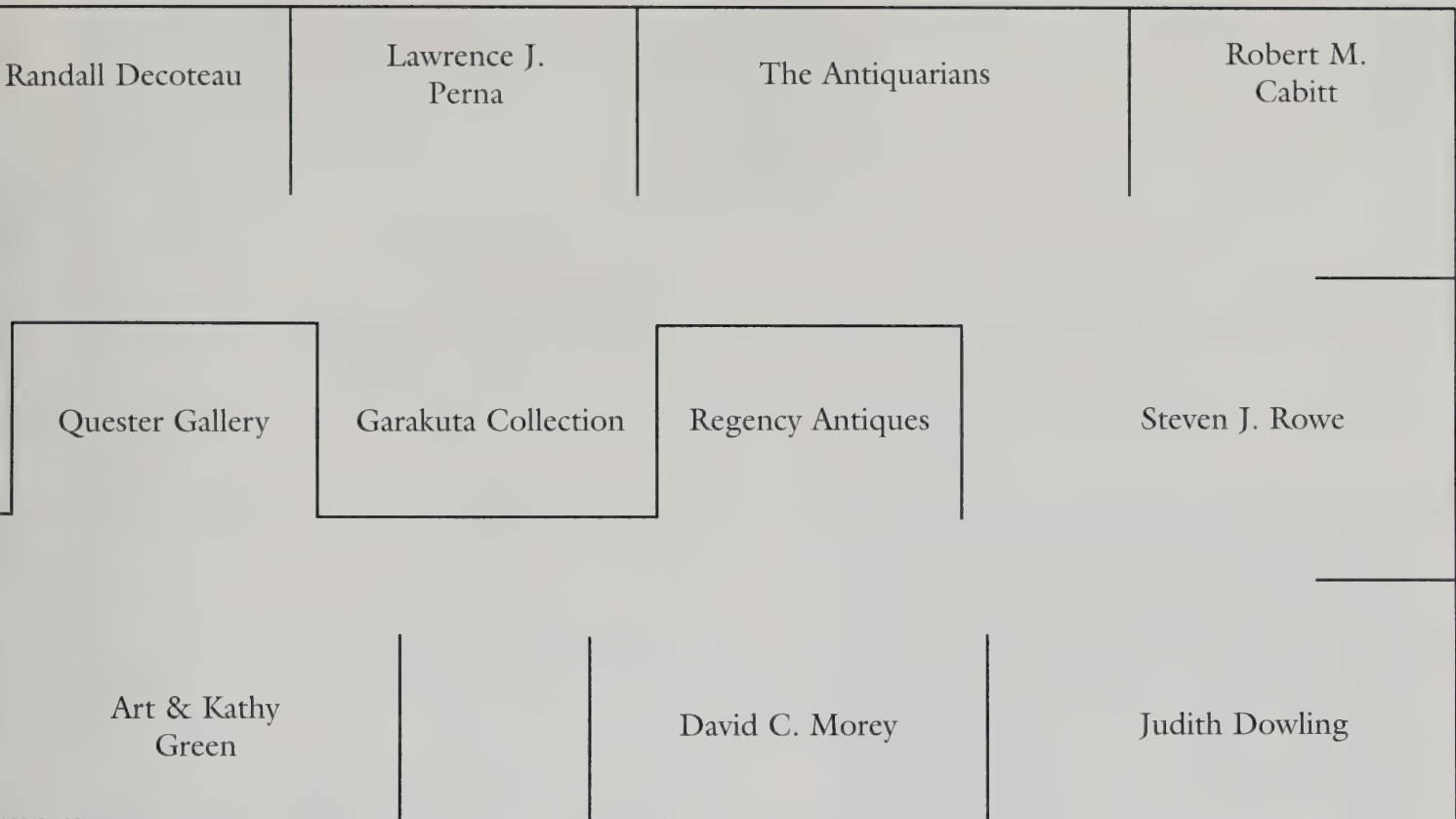
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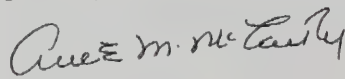
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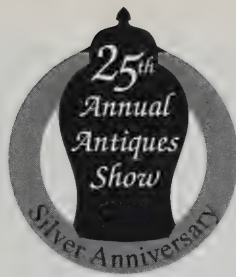
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Noble Rewards: Presentation Silver in the Peabody Essex Museum

By Dean Lahikainen
Curator of American Decorative Arts

Objects fashioned from silver have long ranked among man's most precious possessions, prized not only for their usefulness and monetary worth but as objects of beauty and status. They have always been among the first gifts of choice to mark an important event or to show admiration and affection. Often bestowed in a public arena, presentation silver usually bears evidence of the craftsmen's finest skills and the era's most fashionable design elements. The extensive collection of American and English silver in the Department of American Decorative Arts at the Peabody Essex Museum contains numerous examples of silver objects bestowed on individuals as tokens of "esteemed respect," or to mark a heroic deed, loyal service, or outstanding



Figure 1. Two-handed cup and cover (1749) by William Swan of Boston. This set was presented to Benjamin Pickman of Salem by the Province of Massachusetts Bay.



Figure 2. Coffeepot (1759–60) by Arthur Annesley of London. This was presented by Jonathan Simpson to his niece Mary Vial and given to the Peabody Essex Museum by Mrs. Ernest Brooks.

accomplishment.¹ Many of the pieces rank among the finest examples of the silversmith's craft.

Benjamin Pickman (1708–73) of Salem achieved prominence as one of the region's most successful merchants in the middle decades of the eighteenth century. He earned a fortune trading with the West Indies, with cod a principal commodity. This fact was celebrated by the carved and gilded codfish that graced the side of the staircase in his Essex Street mansion (formerly on the site of the museum's oriental garden). With wealth came social responsibilities. Pickman served as a colonel in the Essex County regiment and during the French and Indian Wars was a central figure in planning the siege of Louisbourg.² In 1749, in gratitude



Figure 3. Tankard (1809) by Solomon Hougham of London. This was presented to William Dean of Salem by the firm of Duncan and Hughes in London and given to the Peabody Essex Museum by Miss Helen Philbrick.

for his role in these successful ventures and other distinguished services, the Province of Massachusetts Bay presented Pickman with a large two-handed cup with cover (figure 1). Made by the Boston silversmith William Swan (1715–74), the form was one of the most popular styles of display plate in England during

the eighteenth century.³ Elegant in its simplicity, the set is visually interesting with its graceful scroll handles and its domed lid leading to a baluster finial. Like most formal presentation silver, the cup is carefully engraved: one side of the body has an inscription to record the gift; on the other is the Pickman family coat of arms within an elaborate rococo cartouche.

Events celebrating milestones within the life of the family, such as births, weddings, and anniversaries, were also cause to commission works in silver. Jonathan Simpson presented his niece Mary Vial (1737–1802) of Boston with a handsome coffeepot (figure 2) at the time of her 1759 marriage to Dr. Edward Augustus Holyoke of Salem, a founder of the Essex Historical Society (one of the institutional forerunners of the Peabody Essex Museum). The coffeepot was crafted by Arthur Annesley in London and helped introduce the new rococo design aesthetic to Salem- and Boston-area craftsmen. The very stylish three-legged pot with shell feet was copied at least twice by other local silversmiths, including Paul Revere.⁴ Equipage for serving tea and coffee remained popular wedding presents well into the nineteenth century, and many fine examples now reside in the museum's collections.

Businessmen often commissioned silver when their financial interests were protected or enhanced. The Liverpool merchants Duncan and Hughes sent a silver tankard to the Salem merchant William Dean in 1809 “as a mark of respect for his distinguished probity” in the payment of a debt from which he had been “Previously & Honourably discharged” (figure 3).



Figure 4. Pair of pitchers (1823) by John B. Jones of Salem. This set was presented to Captain Nathaniel Garland by the Union Marine Insurance Company of Salem and given to the Peabody Essex Museum by the estate of Dorothy Pingree Beebe.



Figure 5. Pitcher (1846) by Joseph T. Bailey and Andrew B. Kitchen of Philadelphia. This was presented to the Reverend Thomas R. Lambert by members of Grace Church in New Bedford, Massachusetts, and given to the Peabody Essex Museum by Mr. Charles Cotting Jr.

Wrought in London by Solomon Hougham (active between 1786 and 1818), the style of the tankard has a strikingly modern look with its clean lines and effective use of concentric circles for ornamentation on the body and lid. The squared and hollow handle terminates in a simple pierced thumbpiece.

During the great age of sail, heroic action to preserve financial investments also often led to gifts of appreciation. In 1823, the Union Marine Insurance Company of Salem presented a pair of covered pitchers (figure 4) to Captain Nathaniel Garland, who defended the vessel *Tatler* from a pirate attack and thereby saved a valuable cargo. The work of John B. Jones (1782–1854) of Salem, the identical pitchers bear evidence of the late neoclassical style as it evolved in the Salem and Boston areas.⁵ The robust lobed form has gadrooning and cast ornaments for the finial and handle decorations. Milled appliqué bands are used to good effect on the upper and lower rims.

Pitchers remained the most popular shape for single presentation pieces as the nineteenth century progressed. The most elaborate example in the collection was made in 1846 in Philadelphia by Joseph T. Bailey and Andrew B. Kitchen (figure 5). It was presented to the Reverend Thomas R. Lambert upon his stepping down as rector of Grace Church in New Bedford, Massachusetts. Lambert had taken a leave of absence in 1842 from his duties as a chaplain in the navy to serve as rector. He returned to active service in November of 1845, much to the disappointment of his parishioners.⁶ In “grateful remembrance of his faithfulness and friendship,” the members of the congregation went to considerable expense to commission the elaborately worked pitcher that has both neoclassical and rococo detailing. It depicts an English pastoral scene of a Gothic parish church and parsonage above an ornate border of classical scrolls and leaves, all done in repoussé. Engraved flowers, bees, and birds complete the decorative scheme. The most striking feature is the ornate handle of reverse curves ornamented with raised flowers.



Figure 6. Pitcher and tray (1847) by George B. Foster of Boston. This set was presented to John Fiske Allen by the Massachusetts Horticultural Society and given to the Peabody Essex Museum by Miss Marion C. Allen.

Elements from nature are also evident on prizes handed out by the Massachusetts Horticultural Society in Boston during this same period. One of the North Shore's greatest horticulturists was John Fiske

. . . presentation silver usually bears evidence of the craftsmen's finest skills and the era's most fashionable design elements.

Allen, known for his prize grapes and the exotic water lilies that he raised in greenhouses behind his Salem home. He received numerous awards from the august society, several of which are now in the museum's collections. An 1847 coin silver pitcher and tray

(figure 6) made by George B. Foster of Boston reflect the shift in silver design that took place during the 1840s, when craftsmen revived elements of the rococo style of a century earlier and adopted naturalistic decorative motifs. The sinuous curve of the handle is echoed in the embossed outlines of the side panels that enclose clusters of fruit and flowers.

Among the presentation pieces in the collections made to honor loyal service within the workplace is a handsome beverage set presented to John Kinsman of Salem. He served as superintendent of the Eastern Railroad, and upon moving to Ohio in 1855, his friends commissioned a pitcher and tray (figure 7, below), and six matching goblets from Bigelow Brothers and Kennard of Boston. The center of the tray is elaborately engraved with a radial arrangement of the names of dozens of his friends. The pitcher is an outstanding example of mid-century design with a chased lambrequin motif below the rim and carefully



Figure 7. Pitcher on the left and tray (1855) by Bigelow Brothers and Kennard of Boston. This set was presented to John Kinsman, a superintendent of the Eastern Railroad, by his friends and given to the Peabody Essex Museum by Mrs. Leland H. Cole. Pair of goblets on the right (1852) by an unknown maker in Massachusetts. This set was presented to George Goldthwait by passengers of the Eastern Railroad and given to the Peabody Essex Museum by Miss Marilla Goldthwait.



Figure 8. Mug (1885) by Bigelow, Kennard and Company of Boston. This was presented to E. H. Nichols.

textured leaf imagery on the spout and handle. A fellow Eastern Railroad employee, conductor George Goldthwait, was honored with a pair of silver goblets with skillfully engraved rococo decorations (figure 7, right). They were commissioned in 1852 by the Beverly, Salem, and Swampscott passengers to honor Goldthwait's faithful attention to his duties.

The largest category of presentation silver in the collections includes smaller-scale mugs and goblets, many presented within an educational context. Some were given to a favorite teacher by admiring students. Others were occasioned by academic or athletic achievement. In 1885, E. H. Nichols received a sterling silver mug (figure 8) for the "Highest Average at the bat in the last five championship games." Made by Bigelow, Kennard and Company of Boston at the height of the craze for Japanese design, the mug has a continuous embossed wave motif along the waist of the bowl and a hammered texture reminiscent of a woven textile over the remaining surface area.

These examples and numerous others in the museum's decorative arts holdings record stories of human drama, devoted service, achievement, and affection. Wrought in both foreign and local shops, they collectively trace the ever-changing tastes in silver design over the course of three centuries and form one of the richest chapters within the history of our material culture.

Notes

1. For additional information on pieces in the collections, see the book by Martha Gandy Fales entitled *Silver at the Essex Institute* (Salem, Mass.: Essex Institute, 1983).
2. Essex Institute, *Catalogue of Portraits in the Essex Institute Covering Three Centuries* (Salem, Mass.: Essex Institute, 1936), 158–59.
3. Gervase Jackson-Stops, ed., *The Treasure Houses of Britain: Five Hundred Years of Private Patronage and Art Collecting* (New Haven, Conn.: Yale University Press, 1985), 182.
4. Morrison H. Heckscher and Leslie Greene Bowman, *American Rococo, 1750–1775: Elegance in Ornament* (New York, 1992), 71–72; Martha Gandy Fales, *Early American Silver for the Cautious Collector* (New York, 1970), 120.
5. Fales, *Early American Silver*, 93.
6. This information was courteously supplied by Alfred J. Smialek, the senior warden of Grace Church in New Bedford, Massachusetts.

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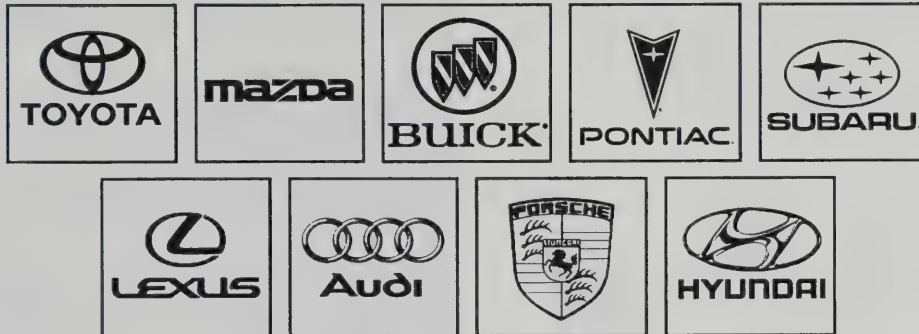
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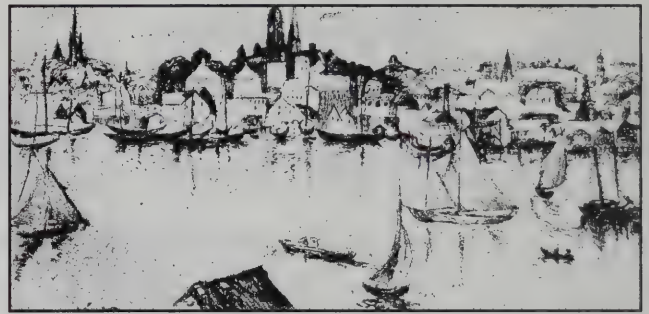


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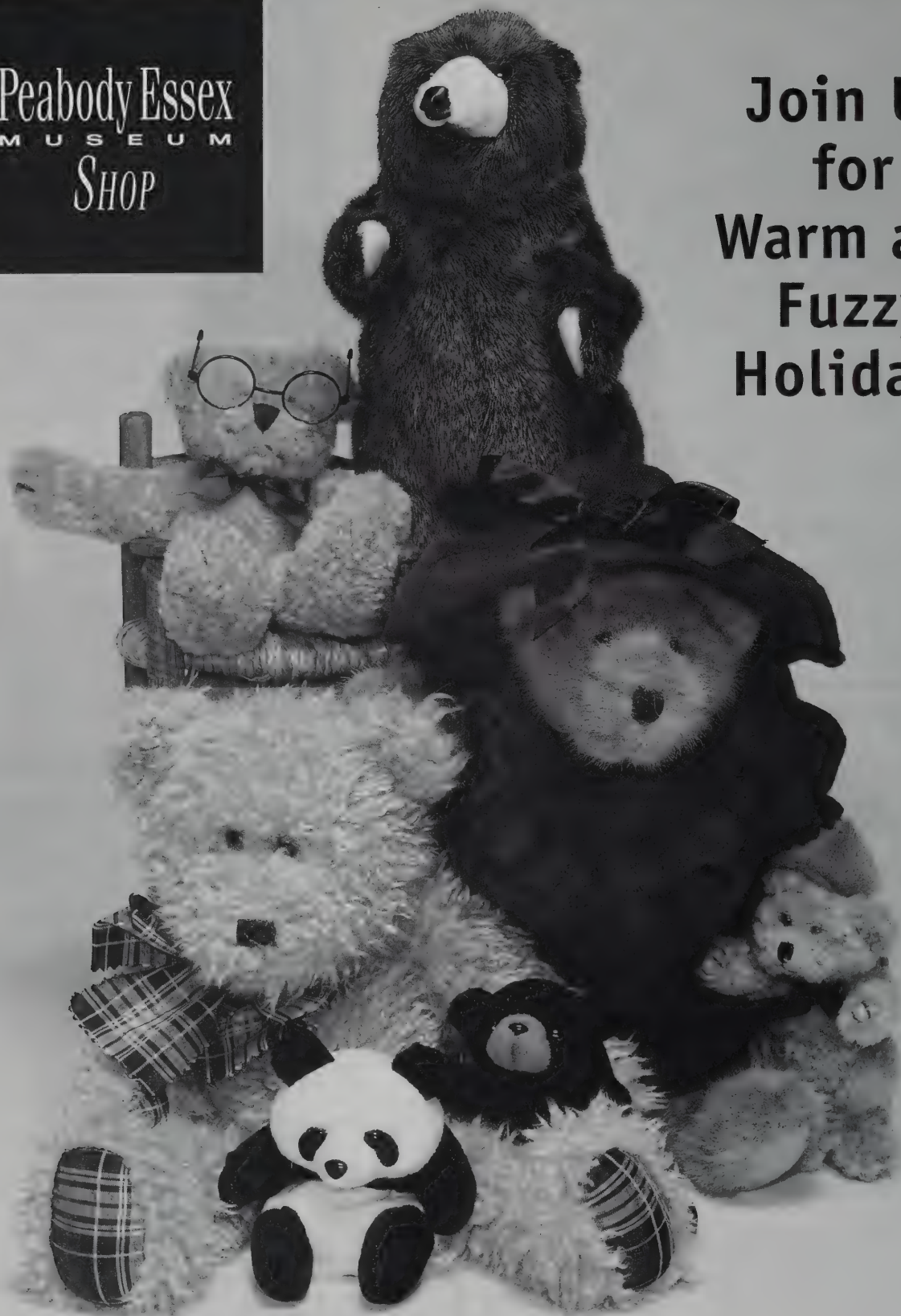


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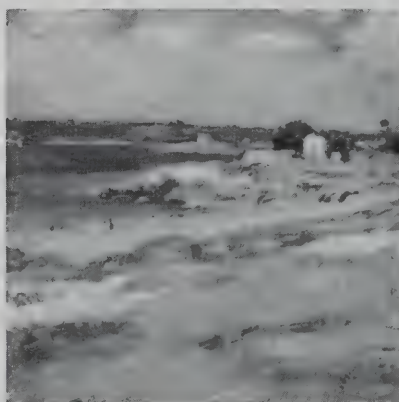
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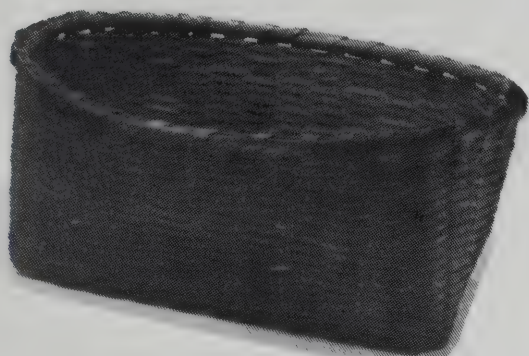
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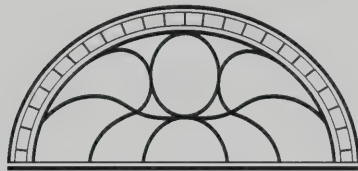
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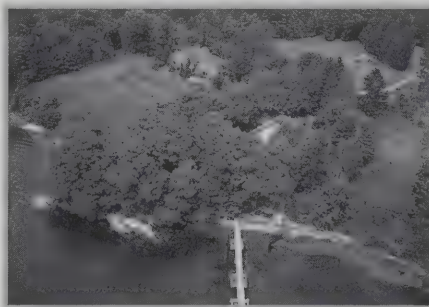


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